

Handel & Haydn

164th Season



Handel & Haydn at Symphony Hall

Thomas Dunn, Artistic Director

October 20
Haydn/The Creation

November 16
Handel/Ode for St. Cecilia's Day
Haydn/Lord Nelson Mass

December 8 & 10
Handel/Messiah

April 13
Bach/St. Matthew Passion

H&H

158 Newbury Street/Boston, Massachusetts 02116/266-3605

Handel & Haydn Society

164th Season 1978-1979

Thomas Dunn, Artistic Director

Symphony Hall, Boston / Thursday, November 16, 1978 at 8:00 pm

Diana Hoagland, *soprano 1*

Jeanie Ommerle, *soprano 2*

Pamela Gore, *alto*

Jon Humphrey, *tenor*

David Ripley, *bass*

The Orchestra and Chorus of the Handel and Haydn Society

Thomas Dunn, *conductor*

HANDEL Look down, harmonious Saint Ode for St. Cecilia's Day

INTERMISSION

HAYDN Missa in angustiis

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

The use of cameras or recording equipment is not allowed.

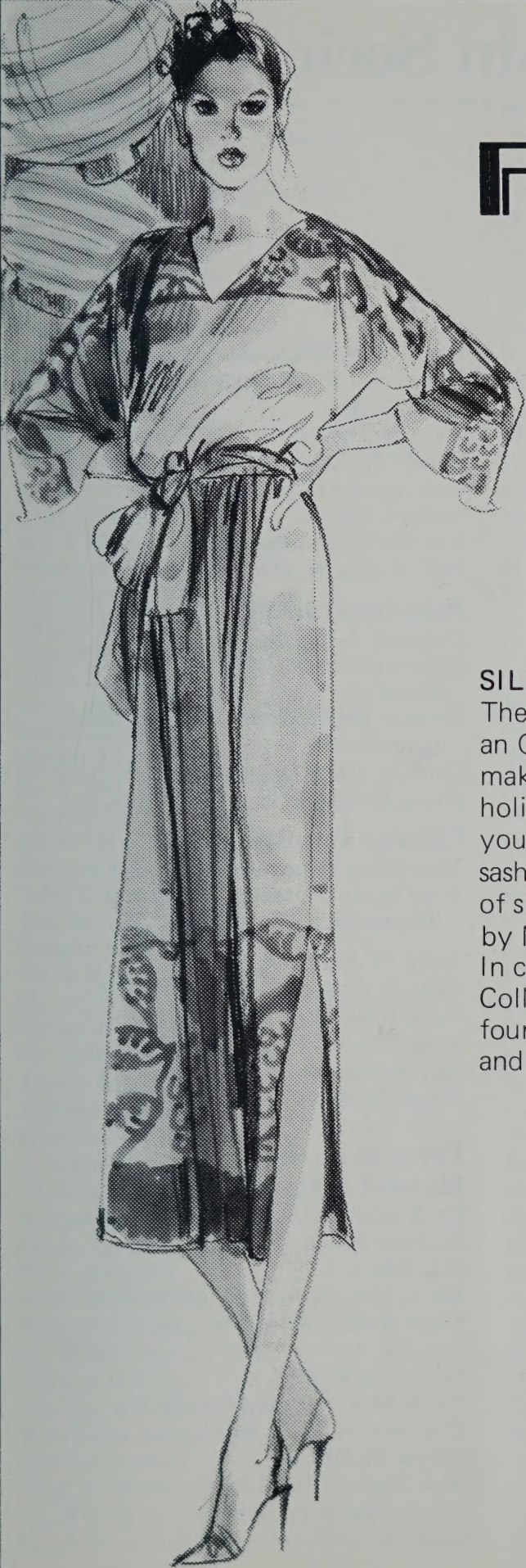
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Champagne Intermission

During the first intermission of tonight's concert, Friends of the Handel & Haydn Society are invited to the Ancient Instruments Room for champagne. The Ancient Instruments Room is located on the first balcony level of Symphony Hall, to the left side as you face the stage.

What happens after the concert?

Don't go home right away! Step into Symphony Hall's Hatch Room (on the street level toward the Huntington Avenue end of the hall) for a drink and an opportunity to meet the soloists, conductor, singers, and orchestra.



FILENE'S

SILKEN EVENINGS

The warm, vivid pink of an Oriental sunset makes spirits bright on holiday evenings, when you're in this sumptuous, sashed blouson dress, of silk hand-painted by Myung Cho. \$220. In cherry pink, sizes P-S-M. Collection '78 — fourth floor Boston, and Chestnut Hill.

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Text

HANDEL: Cantata—Look down, harmonious Saint

Recitative—Tenor

Look down, look down
Harmonious Saint, whilst we
Do celebrate thy art and thee!
Of Music's force the wonders show,
The most of Heav'n we here can know.
Music! that all-persuading art,
Which soothes our griefs, inspires our joys,
Soft love creates, stern rage destroys
And moulds at will each stubborn heart.

Air—Tenor

Sweet accents all your numbers grace
Touch ev'ry trembling string
Each note in justest order place—
Of Harmony we'll sing.
It charms the soul, delights the ear,
To it all passions bow;
It gives us hope, it conquers fear,
And rules we know not how.
(*da capo*)

HANDEL: Ode for St. Cecilia's Day

Recitative—Tenor

From Harmony, from heav'nly Harmony,
This universal frame began.
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head:
The tuneful voice was heard from high,
'Arise! ye more than dead':
Then cold and hot, and moist and dry,
In order to their stations leap,
And Music's pow'r obey.

Chorus

From Harmony, from heav'nly Harmony,
This universal frame began:
From Harmony to Harmony,
Through all the compass of the notes it ran,
The diapason closing full in Man.

Air—Soprano 2

What passion cannot Music raise and quell!—
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And, wond'ring, on their faces fell,

To worship that celestial sound.
Less than a God they thought there could not dwell
 Within the hollow of that shell,
 That spoke so sweetly and so well.
What passion cannot Music raise and quell!

Air and Chorus—Tenor

The Trumpet's loud clangor
 Excites us to arms
With shrill notes of anger,
 And mortal alarms.
The double, double, double beat
 Of the thund'ring Drum
 Cries, hark! the foes come;
Charge, charge! 'tis too late to retreat.

March

Air—Soprano 1

The soft complaining Flute
 In dying notes discovers
 The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling Lute.

Air—Tenor

Sharp Violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
 For the fair disdainful dame.

Air—Soprano 2

But oh! what art can teach,
What human voice can reach
 The sacred Organ's praise?
Notes inspiring holy love,
 Notes that wing their heav'nly ways
 To join the choirs above.

Air—Soprano 1

Orpheus could lead the savage race;
And trees uprooted left their place,
 Sequacious of the Lyre.

Recitative—Soprano 1

But bright Cecilia rais'd the wonder high'r:
When to her Organ vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for heaven.

Grand Chorus—Soprano 2

As from the pow'r of sacred lays
 The spheres began to move;
And sung the great Creator's praise
 To all the bless'd above;
So when the last and dreadful hour,
This crumbling pageant shall devour;
The Trumpet shall be heard on high,—
The dead shall live, the living die,
And Music shall untune the sky.

HAYDN: Missa in angustiis

Kyrie

Kyrie eleison. Lord, have mercy upon us.
Christe eleison. Christ, have mercy upon us.
Kyrie eleison. Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus	and on earth peace, good will
bonae voluntatis.	towards men.
Laudamus te. Benedicimus te.	We praise thee, we bless thee,
Adoramus te. Glorificamus te.	we worship thee, we glorify thee,
Gratias agimus tibi propter	we give thanks to thee for
magnam gloriam tuam.	thy great glory,
Domine Deus, Rex caelestis, Deus	O Lord God, heavenly King, God the
Pater omnipotens. Domine	Father Almighty. O Lord, the
Fili unigenite Jesu Christe. Domine	only-begotten Son, Jesus Christ; O Lord
Deus, Agnus Dei, Filius Patris.	God, Lamb of God, Son of the Father,
Qui tollis peccata mundi,	that takest away the sins of the world,
miserere nobis. Qui tollis	have mercy upon us. Thou that takest
peccata mundi, suscipe	away the sins of the world, receive
deprecationem nostram.	our prayer.
Qui sedes ad dexteram	Thou that sittest at the right hand of God,
Patris, miserere nobis.	the Father, have mercy upon us.
Quoniam tu solus sanctus. Tu solus	For thou only art holy; thou only
Dominus. Tu solus altissimus,	art the Lord; thou only,
Jesu Christe.	O Jesu Christ,
Cum Sancto Spiritu, in	with the Holy Ghost, art most high in the
gloria Dei Patris. Amen.	glory of God the Father. Amen.

Credo

Credo in unum Deum,	I believe in one God
Patrem omnipotentem, factorem	the Father Almighty, Maker of
caeli et terrae, visibilium omnium	heaven and earth, And of all things visible
et invisibilium.	and invisible:
[Et in unum Dominum Jesum	[And in one Lord Jesus
Christum, Filium Dei unigenitum.]	Christ, the only-begotten Son of God;]
Et ex Patre natum ante omnia	Begotten of his Father before all
saecula. Deum de Deo, lumen de	worlds, God of God, Light of
lumine, Deum verum de Deo vero.	Light, Very God of very God;
Genitum, non factum,	Begotten, not made;
consubstantialem Patri:	Being of one substance with the Father;
per quem omnia facta sunt. Qui propter	By Whom all things were made; Who for
nos homines, et propter nostram	us men and for our
salutem descendit de caelis.	salvation came down from heaven,
Et incarnatus est de Spiritu Sancto	And was incarnate by the Holy Ghost
ex Maria virgine: et homo factus est.	of the Virgin Mary, And was made man:
Crucifixus etiam pro nobis	And was crucified also for us
sub Pontio Pilato:	under Pontius Pilate;
passus, et sepultus est.	He suffered and was buried:
Et resurrexit tertia die secundum	And the third day he rose again according
Scripturas. Et ascendit	to the Scriptures: And ascended

in caelum: sedet ad dexteram	into heaven, And sitteth on the right hand
Dei Patris. Et iterum	of God the Father: And he shall
venturus est cum gloria	come again with glory,
judicare vivos et mortuos:	to judge both the quick and the dead;
cujus regni non erit finis.	Whose kingdom shall have no end.
Et in spiritum Sanctum	And I believe in the Holy Ghost,
Dominum et vivificantem:	The Lord, and Giver of Life,
[qui ex Patre,	[Who proceedeth from the
Filioque procedit.] Qui cum	Father and the Son;] Who with the
Patre, et Filio simul	Father and the Son together
adoratur, et conglorificatur:	is worshipped and glorified;
qui locutus est per Prophetas.	Who spake by the Prophets:
Et unam, sanctam, catholicam	And I believe one Holy, Catholic
et apostolicam Ecclesiam.	and Apostolic Church:
Confiteor unum baptisma	I acknowledge one baptism
in remissionem peccatorum.	for the remission of sins:
Et expecto resurrectionem	And I look for the Resurrection
mortuorum. Et vitam	of the Dead: And the Life
venturi saeculi. Amen.	of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus	Holy, Holy, Holy Lord
Deus Sabaoth. Pleni sunt caeli	God of hosts. Heaven
terra gloria ejus.	and earth are full of his glory.
Osanna in excelsis.	Hosanna in the highest.

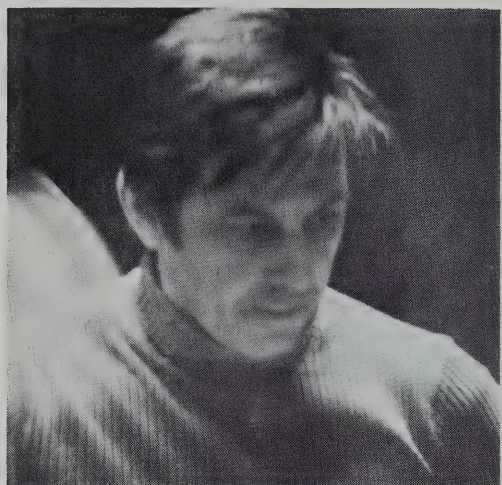
Benedictus

Benedictus qui venit	Blessed is he that cometh
in nomine Domini.	in the Name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata	O Lamb of God, that takest away the sins
mundi, miserere nobis.	of the world, have mercy upon us.
Dona nobis pacem.	Grant us thy peace.

Artists



Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.

The teachers who contributed to the making of this unacademic purist ("...I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr.

Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.



Diana Hoagland

Diana Hoagland is perhaps best remembered by Boston audiences for her performances of *Messiah* with the Handel & Haydn Society (she is also soprano soloist on Thomas Dunn's recording of the work with the Society); for her singing of Haydn's *Seasons* under the same auspices; for her Countess in the New Opera Company's performances of Mozart's *Le Nozze di Figaro*, a musical, vocal, and psychological achievement that had connoisseurs reaching back to the Eleanor Steber of the 1940s for a point of reference; and for her nothing-to-it acrobatics in Leon Kirchner's *Lily*, of which her Columbia recording has something of legendary status. She made her debut in Carnegie Hall, singing Orff's *Carmina Burana* with Leopold Stokowski and the American Symphony, and she has been soloist with, among others, the Boston, Detroit, and Pittsburgh symphonies, the Rochester Philharmonic, and the Philadelphia Orchestra, as well as appearing with Speculum Musicae,

Lincoln Center's New and Newer Music series, Clarion Concerts, the Pro Arte Chorale, and many other organizations.



Jeanie Ommerlé

Jeanie Ommerlé makes her Boston debut at this concert, though she has been soloist with the Boston Symphony in the Faure Requiem at the Worcester Festival, an assignment she will repeat in February when the orchestra travels to the University of Massachusetts at Amherst. Responding to her performance as Monica in *The Medium* and Lucy in *The Telephone* at the Glimmerglass Opera Theater in Cooperstown, New York, the critic of *The New York Times* commented that her "perfectly focused soprano with [its] individual liquid beauty" and her "musical sensitivity" were such that she could even make Menotti sound good. *The Boston Globe's* Richard Dyer, no pushover when it comes to sopranos, wrote of the same performance that she was "outstanding... beautiful as any movie star, she sang with wit, pellucid tone and vital musicianship." Jeanie Ommerlé is a graduate With Highest Distinction of the University of Kansas, where she studied with Kenneth Smith and David Holloway. Among her next assignments are a recording of *The Telephone* and a

series of performances as Adele in the New Cleveland Opera Company's production of *Die Fledermaus*.



Pamela Gore

Pamela Gore is that rare commodity on today's vocal market, a real contralto. Thomas Dunn chose her to be a soloist on his Handel & Haydn Society recording of *Messiah*, but she has made sure that her career would also allow us to find that she can be very funny, and she has had special success as Lady Jane in the Gilbert and Sullivan *Patience* and as Baba the Turk, Tom Rakewell's bearded bride in Stravinsky's *Rake's Progress*. She has sung in two operas with the Handel & Haydn Society, taking the roles of the Foreign Singer in Dominick Argento's *Postcard from Morocco* and the Third Lady in Conrad Susa's *Transformations*. She is heard regularly at King's Chapel, has given many recitals, and has several times been soloist with the Boston Symphony, most recently here and in Carnegie Hall as Larina in Tchaikovsky's *Eugene Onegin*. She is a graduate of Swarthmore College and the New England Conservatory of Music, and is herself now on the faculty of the University of Massachusetts.



Jon Humphrey

Tenor Jon Humphrey, admired for his intelligence, fluency, technical address, and word sense, has often been soloist at Thomas Dunn's concerts with the Handel & Haydn Society. His repertory easily spans five centuries, and he has sung with major orchestras, including those of Cleveland, Philadelphia, Cincinnati, and Atlanta, with the Robert Shaw Chorale, and at American and European festivals such as Mostly Mozart in New York, the Casals Festival in Puerto Rico, Aspen, Blossom, Meadowbrook, Marlboro, and at the Haydn Festival at Eisenstadt in Austria. He has recorded for RCA, Decca, and Columbia, and he is now Resident Artist at the University of Massachusetts at Amherst.



David Ripley

This is bass-baritone David Ripley's first concert with the Handel & Haydn Society; not, however, his first with Thomas Dunn, with whom he was a soloist in Bach's *Magnificat* at Tanglewood last summer. A versatile musician, Mr. Ripley is not only a concert singer, but also a song writer, a classical guitarist, and a collector of English and Gaelic folk songs and ballads. An album of his own songs, *Turning Up Stones*, is now available. In Boston, where he has recently been heard at Harvard, at the Museum of Fine Arts, and as soloist with the Cantata Singers, he is active, among other things, as a member of the Emmanuel Church Choir and as a teacher at the Buckingham Browne and Nichols School. He himself was educated at Harvard, where he was graduated with honors in 1970, and where, as a freshman, he had been soloist on the Glee Club's World Tour. He began vocal studies with the late Ruth Streeter while he was still in high school, and his teachers have included Olga Averino, Mark Pearson, Jan de Gaetani, Phyllis Curtin, and Eleanor Steber.

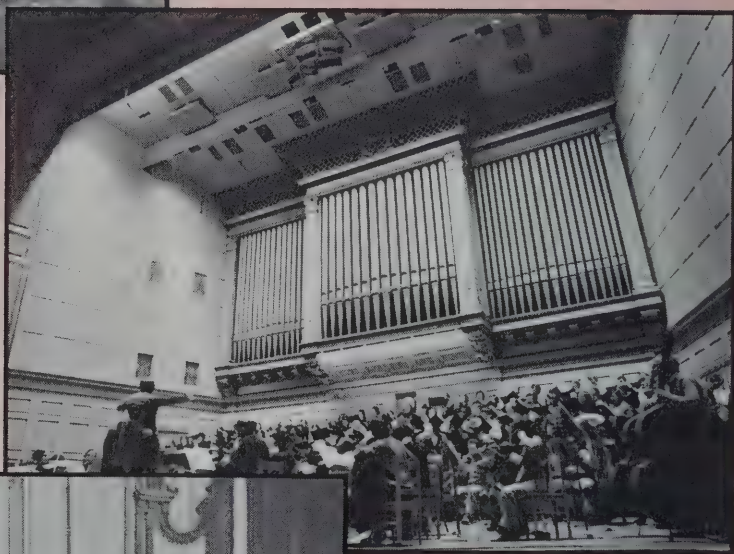
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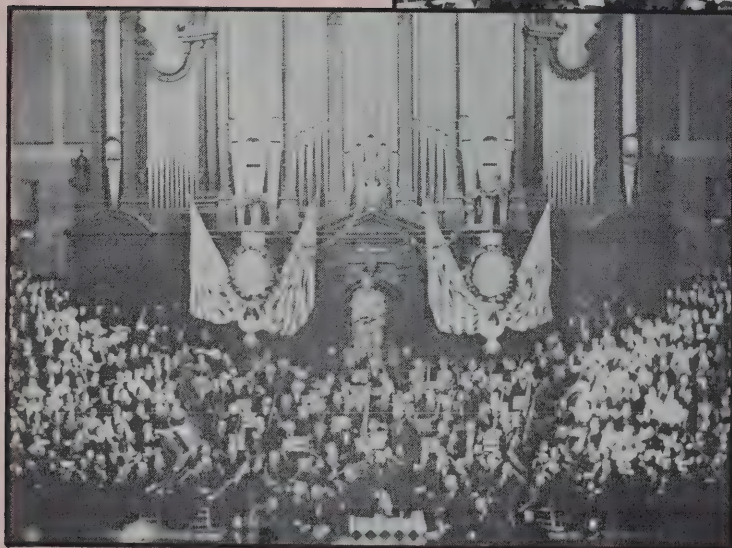
What is



What ha



What is



he Handel & Haydn Society?

The Handel & Haydn Society is Boston's senior music institution and the oldest active performing organization in America. Founded in April 1815 "for the purpose of improving the style of performing sacred music and introducing into general use the works of Handel and Haydn and other eminent composers," the Society held its first public concert on Christmas Day of that year. Today the Society seeks to advance the performance, study, composition, and enjoyment of music, especially choral music, and to make it more accessible to people everywhere.

it done?

- Premiered many compositions of world stature.
- Published many first American editions of important music.
- Supported and encouraged new works by commissioning and performing them.
- Established a reputation for distinguished achievement.

Through refreshing approaches to the masterpieces of music literature, as well as in the presentation of new music, H&H concerts have emphasized performance in accordance with the composers' intentions. Under the artistic directorship of Thomas Dunn, the Society has revolutionized choral music in Boston.

doing now?

- Symphony Hall subscription series concerts, annually highlighted by the Christmas season performances of Handel's *Messiah*.
- Media programs which include radio, television, recordings, and publishing.
- Community outreach programs comprised of Handel & Haydn Society scholarship, "quarter" concerts in different neighborhoods of the city, and senior citizen and student discounts.

Why should you become a Friend of H&H?

To support an outstanding music organization, known for its excellence in performance, its promotion of new works, and its contribution to the world of music.

What will you receive for your support?

- advance notice of programs
- special consideration in filling ticket orders
- invitations to special events, champagne intermissions, post-concert parties and receptions
- listing in concert programs



Become a Friend

☐ Enclosed is my (our) check in the amount of \$25 as my (our) Friend's contribution for this season.

Name _____ Phone _____

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Chorus

Sopranos

Beth D. Allen
Kerry Blum
Joyce Callender
Karen S. Camp
Patricia Chiappa
Martha Jane Drost
Paula R. Elliott
Cynthia English
Betty Fife
Martha Booth Fredrick
Kirsti Gamage
Alice Goodwin-Brown
Vera Ryen Gregg
Rosalie Griesse
Linn Harrison
Deborah Hassman
Lindsay V. Humes
Marianne Jensen
Bethany Z. Klein
Carol Kountz
Betty Landesman
Carolyn Ann McShaw
Rose Marie Morabito
Kay Nicholson
Monica Smith Parent
Brenda Robbins
Wendy G. Shermet
Robynn E. Spear
Kathleen Tucker
Francis Murray Wheeler

Altos

Anne W. Adamson
Elizabeth Boehme
Annette F. Burney
Mary F. Campbell

Rita Corey
Laurie Gail Dunn
Barbara Ellerman Farmer
Gretchen Frauenberger
Pamela Jean Goody
Elizabeth S. Harris
Martha Hatch
Hilda Jenkinson
Laura Kalfayan
Pamela Kast
Christine Kodis
Helen M. Kukuk
Jean-Lee Kulinyi
Janet F. McGhee
Linda J. McIntosh
Stephanie Miele
Amy Weiner Nathans
Eleanor Osborne
Marie Shamgochian
Susannah Swihart
Mary Wendell
Phyllis S. Wilner

Tenors

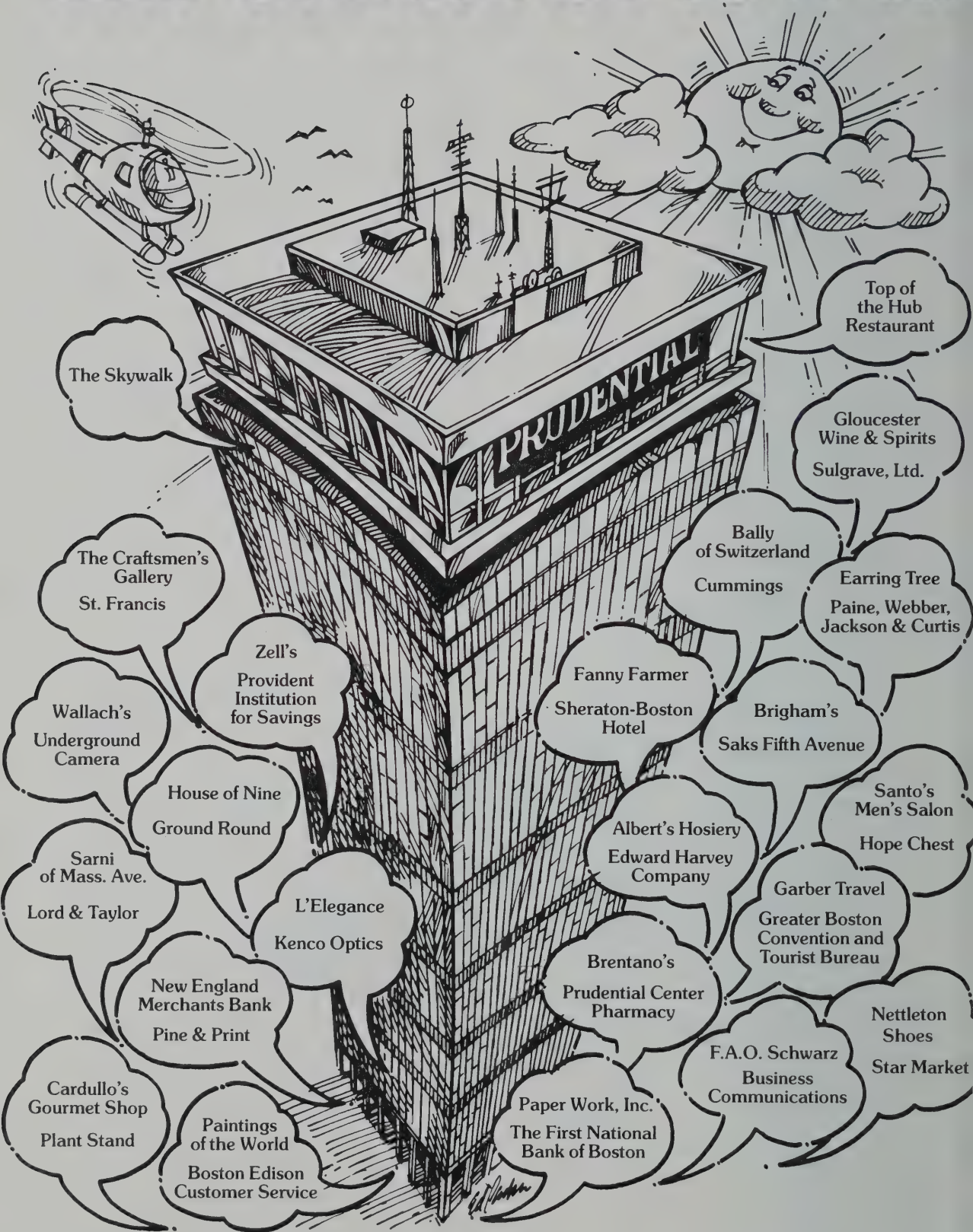
Reed Alexander Boland
Daniel Brown
Rowland Waton Chang
John F. Crocker
Robert William Etherington
Ross Goodwin-Brown
George Walter Harper
Paul Weston Harvey
William Edward Higgins
Richard L. Houston
John B. Howe
Edward B. Kellogg
Walter S. Norden

Francis Michael Palms, III
Thomas J. Robinson
Samuel Scott Seaborne
Joseph Seale
Robert Seraphin
Edgar Troncoso
Dean Waller
John Christopher Wiecking

Basses

Hal am Rhein
David R. Ames
Paul Anderson
Richard Bentley
Ronald Bredesen
Laurence Cartier
William Cross
Thomas Dauler
Richard W. Dennison
Tom Dunn
James Baldwin Farmer
George E. Geyer
Peter Tinsley Gibson
William Gray
Thomas E. Hall
Frederick Imbimbo
Don Eric Lee
John J. Martin
Russ Maurer
Kenneth S. Miedema
Stephen H. Owades
George Papanek
Dennis Pioppi
Kenneth Pristash
Paul W. Rahmeier
Robert Seeley
Daniel Whitman

The Pru, the Center of town.



Orchestra

First Violin

Alan Grishman,
Concertmaster
Mary Hess
Maynard Goldman
Joseph Conte
Shirley Boyle
Kristina Nilsson

Second Violin

Sophia Vilker
Mary O'Reilly
Denise Doolan
Gerald Mordis
Elsa Miller

Viola

Endel Kalam
Barbara Kroll
Diane Pettipaw
Cecily Patton

Violoncello

Bruce Coppock
Joan Esch
Corinne Flavin
Olivia Toubman

Bass

Francis Gallagher
Anthony Beadle

Flute

Elinor Preble

Oboe

Raymond Toubman
Ira Deutsch

Bassoon

Francis Nizzari
Lynn Gaubatz

Contrabassoon

Donald Bravo

Trumpet

Tim Morrison
Charles A. Lewis, Jr.
Dennis Alves

Timpani

Dean Anderson

Harpsichord

Gary Wedow

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Ode for St. Cecilia's Day

—George Frideric Handel

Music may have needed a patron saint, but the third-century Roman martyr Cecilia was not particularly suited for this distinction. According to the legend of her life, she had taken a vow of virginity, yet was forced by her parents to marry. On her wedding night she held steadfast to her vow and converted her pagan husband. Both were condemned to death for professing the Christian faith. An attempt was made to suffocate her in the Roman equivalent of an overheated sauna, and when this failed, an executioner was called in to behead her. Roman law permitted only three strokes of the ax, and when these did not succeed in severing her head from her body, she was left to die. In the ninth century her burial place in a cemetery outside the city was discovered, and her body was transferred to a church in the Trastevere district of Rome which was thought to stand on the site of her house. Before the high altar there is now a marble statue which shows her recumbent body as it appeared when exhumed in 1599. Pious musical pilgrims may also view the *calefactorium* where she was to be suffocated.

No ascertainable facts link St. Cecilia with music, except perhaps a misunderstanding of an antiphon sung on her feast day: "While the instruments were playing, Cecilia sang to the Lord: 'May my heart be pure, lest I be confounded'" The instruments are those of the pagan wedding festivities, about which the early Christian writers had only the blackest things to say. Far from participating in the festivities, Cecilia

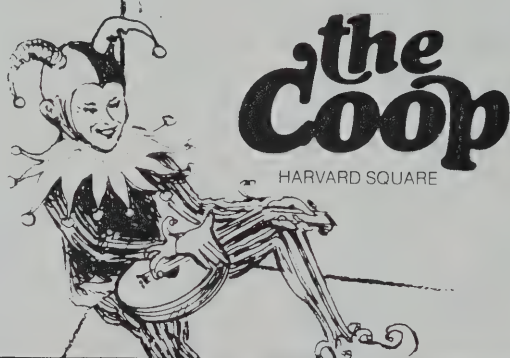
was trying to shut them, and all that they represented, out of her ears.

The first painting which shows Cecilia in a musical context is no earlier than the Renaissance: the famous *St. Cecilia in Ecstasy* painted in 1514 by Raphael.

Fortunately, musicians are not critical hagiographers; otherwise we would be deprived of some beautiful music composed in Cecilia's honor, and performers would have been deprived of their annual banquets and festivities. In 1739 Handel was not particularly in the mood for revelling, however. Neither of his two previous seasons had been notably successful. His statue had been erected in Vauxhall Gardens, though this mark of esteem was of small consolation when his performances were playing to empty seats. In April 1739 *Israel in Egypt* had failed and a hastily thrown together pasticcio, *Jupiter in Argos*, had little chance of success. It closed after two nights. One of Handel's biographers, R. A. Streatfeild, attributed some of this lack of enthusiasm for music to the war fever then gripping England. After a long period of peace, jingoistic tempers had urged the country into what became known as the "War of Jenkins' Ear" (1738-43) against Spain.

For the 1739/40 season Handel coupled his new *Ode for St. Cecilia's Day* with the earlier *Alexander's Feast* or *Acis and Galatea*, but even nature seemed to militate against his fortunes. The season began on November 22 and was not yet a month old when the theater at Lincoln's Inn Fields had to close down for two months because of the bitter cold. After its reopening, Handel concentrated on presenting odes and serenatas, a course of action

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which appeared to be promising in the wake of declining interest in opera and the apparent preference of the public for works with English words. Even in this venture, however, total success seemed to elude his grasp.

The English poet, dramatist, and critic, John Dryden (1631-1700), wrote two poems in honor of St. Cecilia and the art of which she was the patron. The *Ode for St. Cecilia's Day* was written in 1687 and immediately set to music by G. B. Draghi. Dryden's *Alexander's Feast or the Power of Music* followed ten years later. Besides Handel's well-known version of 1736, there are also settings by Jeremiah Clarke (1697), Thomas Clayton (1711), and Benedetto Marcello (in Italian, 1720). Contemporaries considered Dryden virtually peerless as a lyric poet. His sympathy with music and his awareness of the special properties required of verse which was intended for musical setting exceeded that of any other great poet, a fact to which his own words give eloquent witness:

Musick and poetry have ever been acknowledged Sisters, which walking hand in hand, support each other; As poetry is the harmony of words, so musick is that of notes; and as poetry is a rise above prose and oratory, so is Musick the exaltation of poetry. Both of them may excell apart, but sure they are most excellent when they are joind, because nothing is then wanting to either of their perfections; for thus they appear, like wit and beauty in the same person.

Alexander's Feast had been adapted for Handel's use by Newburgh Hamilton, who was called upon to perform the same service for the *Ode*. Work on the composition proceeded at Handel's usual breathtaking speed. He began on September 15 and finished the music of the *Ode* on September 24, 1739. He immediately launched into the "Concertos for Several Instruments," Opus VI,

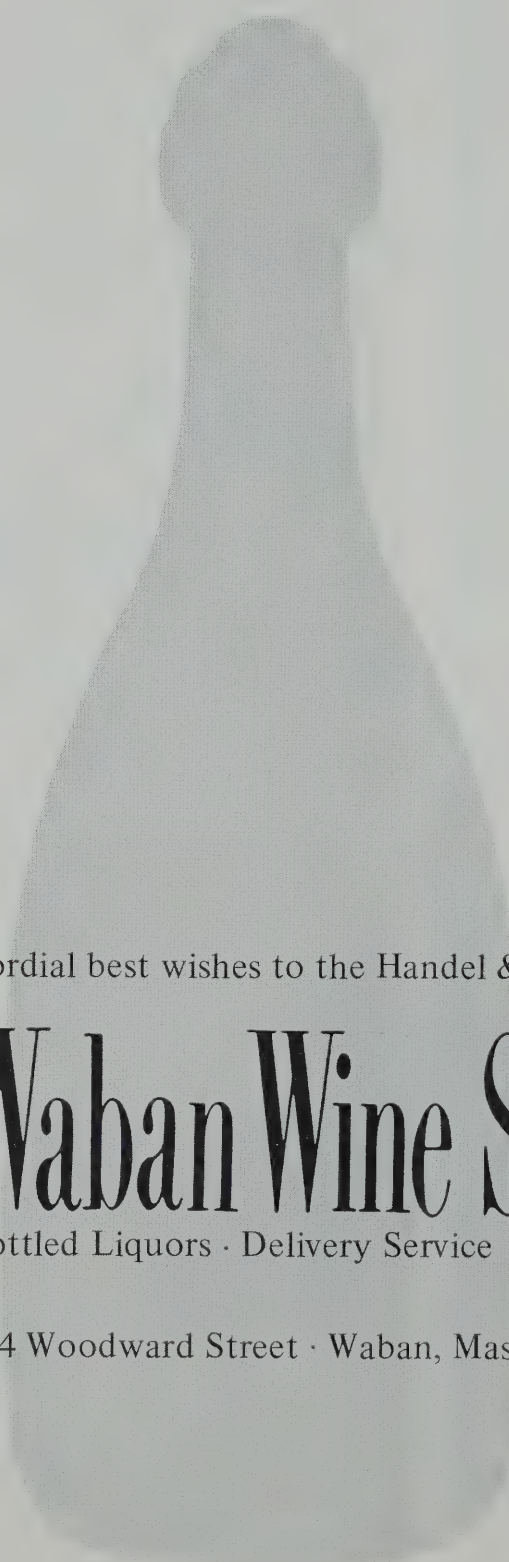
which were to be special attractions for the coming season. Those who know the fifth concerto of this set will recognize its first and last movements at the beginning of the *Ode*. Handel's contemporaries might have spotted music in the *Ode* which had been lifted from Gottlieb Muffat's *Componimenti musicali*, a collection of keyboard suites published about 1736 at Augsburg. Such borrowing was not unusual for Handel and explains in part the brief, ten-day period required for composition.

The Handel and Haydn Society sang the *Ode* for the first time in America at an event of great importance for musical life in Boston: the dedication on November 28, 1863 of the new Walcker organ in the Music Hall. The Music Hall is long gone, but the organ continues to give pleasure to thousands in a building built specially for it in Methuen, Massachusetts. The concert was intended to display the glories of the new instrument and, even though an orchestra was present for other works on the program, the organ alone accompanied the *Ode for St. Cecilia's Day*, as if to illustrate the lines in the *Ode*:

But oh! what art can teach,
What human voice can reach
The sacred organ's praise?

The organist was B. J. Lang, future founder of the Cecilia Society. *Dwight's Journal of Music* printed an extensive review of the concert, which was repeated on December 6. The editor raved about the organ and exclaimed (in the days before the B.S.O.), "O that Boston had an orchestra half as good for an orchestra, as the organ is for an organ!"

In the *Ode for St. Cecilia's Day* Handel was lavish with musical effects and quaint descriptive touches: ordinary recitative is virtually absent from the *Ode*. Nature's oppression beneath "jarring atoms" calls forth discords, just as an evocation of "all the compass of the notes" requires scale passages. The exciting sensations and expressive power of music



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receive their due in the arias. All of the imitations of musical instruments are fairly obvious, except perhaps the musical reference in "Orpheus could lead the savage race." The lyre of the renowned singer of antiquity is symbolized by an imitation of the *lira*, or hurdy-gurdy. (Streatfeild did not recognize this, and viciously assumed that Handel was alluding to the *Scotch* bagpipe.) "Sharp violins" suggested to Handel an aria full of wild passion, while in the next aria the organ is not thunderous but gently lyrical. The choral numbers conform to Handel's customary brilliant style. Dryden died long before Handel set his *St. Cecilia* verse to music, but Newburgh Hamilton thought that he would have approved:

Had Dryden liv'd
the welcome Day to bless
Which cloath'd his Numbers
in so fit a Dress!

Missa in angustiis ("Nelson" Mass)

—Franz Joseph Haydn

One of the rallying points of church music reform in the nineteenth century was the denunciation of classic period orchestral Masses and Vespers. It became almost an article of faith to condemn them for being "too secular" or "too operatic." Considering how little the music of even Haydn and Mozart was known at the time, and how poorly it was understood, one might wonder about the probity of the reformers' judgment. If only *Don Giovanni* and *Die Zauberflöte* are familiar, all of Mozart's music will sound "operatic." Musical quality had no relevance in this evaluation of liturgical suitability: Haydn and Mozart were thrown out in company with the epigones who debased the classic style with their unimaginative clichés.

"Religious" art in the nineteenth century was Romanesque or Gothic. The American landscape is dotted with buildings copying these two styles, of which the second became

the more popular. In music the parallel antiquarian movement was led by the Caecilians. They shared the faulty perceptions of classicism common to their generation. For them, truly devout liturgical music could be found only in Gregorian Chant and the sacred polyphony of the Renaissance. The exquisitely purified style of Palestrina was for the Caecilians the norm of Renaissance music. Had they known the secular music of the period they would have been confused by its resemblance to what they had already baptized as a uniquely "sacred" style. (We discreetly pass over in silence the "pre-Raphaelite" pallor of the Caecilians' own music in which they imitated their ideal.) Measured against the twin touchstones of chant and Palestrinian polyphony, the orchestral Masses of the previous century would naturally be found wanting.

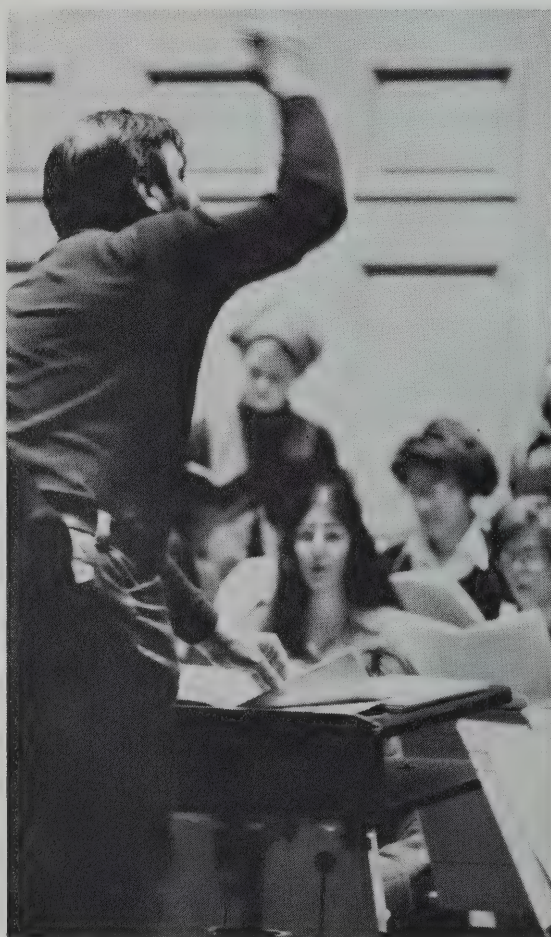
The Caecilians ignored the possibility of a *Frömmigkeitsideal* (model of piety) different from their own, one in which elaborate church music on a sumptuous scale would be a complementary element of worship. The visual analogues of the baroque and classic Masses are the imposing monastic foundations and pilgrimage churches of Austria and South Germany. To those who find them excessively riotous, the orchestral Masses of Haydn and Mozart will seem irredeemably unliturgical, despite their acknowledged musical merits. These architectural recreations of the heavenly court, the *aula Dei*, required for their abundant resonance music of equal splendor and brilliance, garbing the most sacred act of the Christian religion with its sensuous sounds.

The Enlightenment, with support from the highest civil and ecclesiastical authorities, denounced, though for different reasons, orchestral Masses and Vespers as well as many other features of popular, but potentially misused, devotion (the cult of relics, pilgrimages, etc.). The motivation for the reform measures



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was not anti-Catholic or anti-clerical. Empress Maria Theresa (1740-80) and her son Joseph II (coregent, 1765; sole ruler, 1780-90) were in most cases simply demanding of the Church that it perform its legitimate functions. They commanded that, within the Churches and schools of the Austrian empire, stress be placed on the moral education of the laity. An intelligent, active participation in the Mass was also encouraged. The wealth and future growth of the great abbeys was curtailed and diverted to programs of pastoral care.

Joseph II proceeded with resolution against orchestral Masses and Vespers. The "Order of Service for Lower Austria" which went into effect at Easter 1783 promoted German congregational hymns. On Sundays and holy days instrumental participation was permitted, but all funds and bequests for instrumental music were declared void. The emperor told Cardinal Migazzi, Archbishop of Vienna, that he could have his solemn Vespers if he did not mind footing the bill (which he could do only if he were to take money from funds for charitable purposes). These and other regulations directly and indirectly reduced opportunities for elaborate church music. A somewhat similar mood prevailed at Salzburg, but this was an independent principality and the archbishops were not as severely puritanical as Joseph II. Because of the Josephine restrictions Haydn had no occasion to write Masses between 1782 and 1796. The strictest application of imperial decrees coincided with Mozart's decade in Vienna.

The *Missa in angustiis* (Mass in straitened circumstances) was the third of the six Masses Haydn wrote between 1796 and 1802, after the Josephine decrees had been mitigated, for the name-day celebrations of Princess Maria Josepha Hermenegild Esterházy (née Liechtenstein). Haydn was still princely Kapellmeister, though officially pensioned. Prince Nicolaus II made few demands, but asked Haydn for special music on his

wife's name-day in September. The princess in her gratitude continued to remember Haydn with many kindnesses until his death in 1809. The *Harmoniemesse*, written for her in 1802, was his last large-scale composition.

In these late Masses Haydn broke from the tradition of setting a *missa solemnis* as a series of independent solos, duets, and choruses. He had observed this tradition in the first *Missa Cellensis* (formerly called *Cäcilien-Messe*) of 1766. The integration of solo and chorus in the late Masses is as much a matter of new devices of musical structure as it is a matter of greater liturgical propriety. Haydn came to the late Masses with a finely honed symphonic technique which he melded to the traditions of setting the text of the Mass to music. Attempts to see each Mass as a series of "vocal symphonies" ignore this latter, very important influence.

Haydn's compositional activity on the *Missa in angustiis* is precisely dated in the autograph score. He began it on July 10 and completed it on August 31, 1798. Since the prince, for economic reasons, had dismissed his wind players, Haydn decided to forego the rich wind writing found in his other Masses. He scored this Mass for three trumpets, drums, organ obbligato, and strings, a scoring which confers on it a tenseness absent from the others. The *Missa in angustiis* was performed for the first time probably on September 23 in the Eisenstadt parish church, not the Bergkirche where court liturgical ceremonies were usually held. The name day of the princess fell on September 9 in that year. It is not known what delayed the first performance of the Mass.

In Haydn's autograph of the score the Mass has no special title. It subsequently picked up four different ones: *Missa in angustiis*, *Nelson*, *Coronation*, and *Imperial* Mass. The latter two have absolutely no justification. The first, while not so rich in anecdote as "Nelson," seems to have

the greatest claim to authenticity. Haydn entered the title "Missa in angustiiis" in a private catalogue of his compositions. What the "straitened circumstances" were has been the subject of conjecture. Certainly the Napoleonic threat was real enough and, on a personal level, Haydn was confined with illness while he was writing the Mass. It might be pointed out also that the feast of the Holy Name of Mary, on which the princess usually observed her name-day, was instituted by Pope Innocent XI in thanksgiving for the lifting of the Turkish siege of Vienna in 1683. The remembrance of the "monstrous tyranny of the Turks," as the Roman Breviary puts it, could explain some of the threatening moments in the Mass.

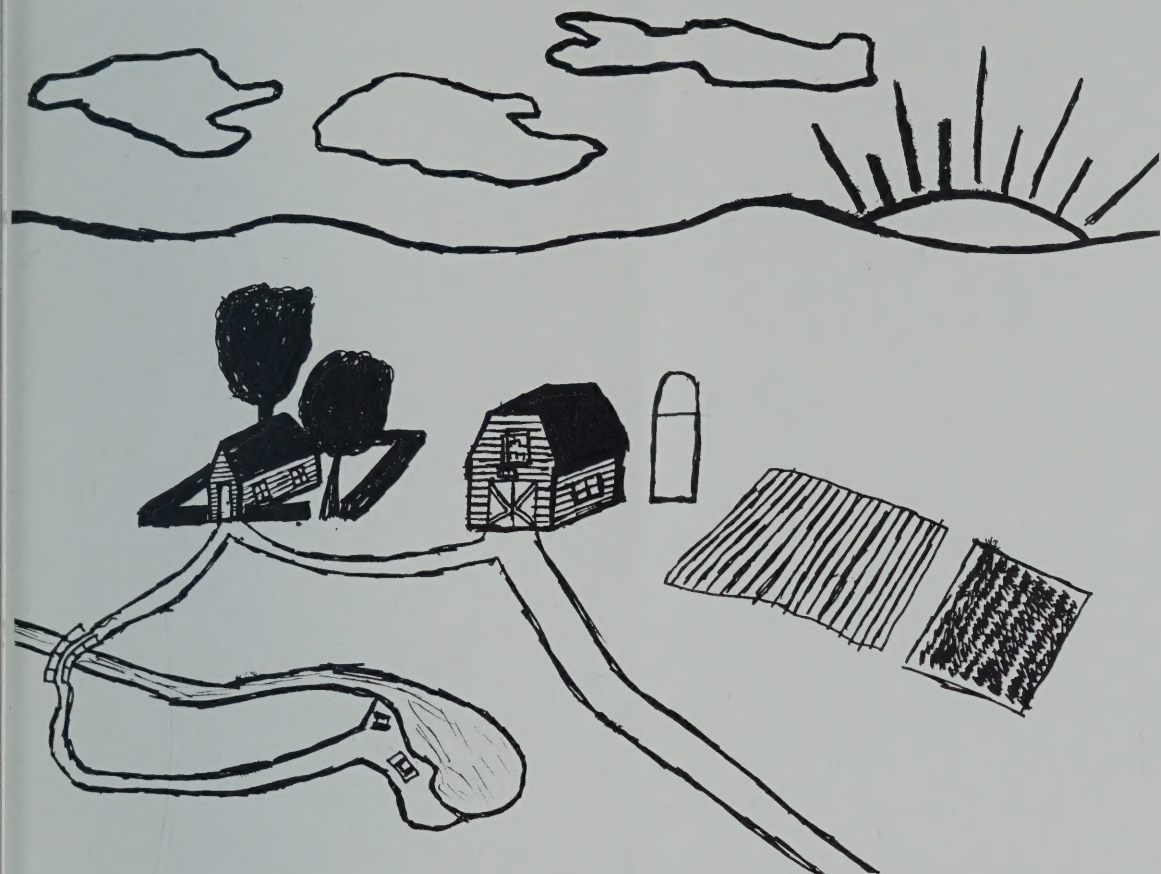
The origin of the epithet "Nelson" rests on less certain evidence. An anonymous author writing in 1800 in the *Journal des Luxus and der Mode* recounted a conversation with Haydn in which the composer told him that, while working on the "Benedictus," he received word of Admiral Nelson's decisive victory over the French at Aboukir in Egypt. From that moment on "he could not dismiss from his imagination the image of a trumpeting courier" bringing news of the victory. The 1803 edition of the Mass has no special title, but in the inventory of Haydn's estate we find listed the "Nelson-Missa in D minor." There has been some discussion as to when news of the battle, which took place August 1-3, actually reached Eisenstadt—the era of instant communication was many decades away. In any case, the mood of the "Benedictus" is foreshadowed even in the "Kyrie" which was begun in mid-July.

That curious *ménage à trois*: Nelson, Lord and Lady Hamilton (very corpulent and, in addition, pregnant with Nelson's child) visited Eisenstadt in September 1800. Haydn's new *Te Deum* would have been an appropriate tribute for a great naval hero and, if it is true that the Mass was performed during the four-day visit,

this would conveniently explain its association with Nelson. No conclusive proof of such a performance exists, however. As a special gift for Lady Emma (who was a singer) and her admiral, Haydn set to music "Lines from the Battle of the Nile." A usually trustworthy early biographer reported that Nelson "asked for a worn-out pen with which Haydn had written his compositions and in return gave a watch"—on the surface, a somewhat unequal trade!

For the first performance of the Mass on September 23, 1798, Haydn used the trumpet-and-drum scoring mentioned above. There is in the archives at Eisenstadt a set of woodwind parts prepared by Haydn's deputy in church music, J. N. Fuchs. The first printed edition of the full score conflates this material with supplementary parts commissioned by the publisher, Breitkopf and Härtel. Haydn, surprisingly, seems to have given Breitkopf carte blanche to provide these unauthentic additions. This evening we will hear the authoritative scoring, without the additional winds.

The severity of the opening "Kyrie," unlike that of any other Haydn Mass, is relieved by a very brief "Christe," only to return and intensify with terrifying effect. The "Gloria" is much more festive and in the key of D major, as is most of the Mass. A tripartite division (chorus-soli-chorus) became customary for this movement and the "Credo." Each culminates in a choral fugue. The first third of the "Credo" is a canon at the lower fifth, the orchestra embellishing the vocal parts in a fashion very typical of Haydn. The "Benedictus" is the most unusual part of the Mass with that "fiery, bold style" that an 1803 reviewer appreciated. It was at this point in the composition that the "trumpeting herald" became an obsession with the composer. This martial humour is dispelled by the "Osanna" and put entirely out of mind in the confident "Dona nobis pacem" which concludes the "Agnus Dei."



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